Renaissance and Reformation
Renaissance et Réforme

La Réforme et la fable

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in revising her translations of the scientific texts and the language she uses to convey her arduous desire for knowledge in her autobiographical pieces animates the prefaces and translations alike, adding a personal touch and leaving us wanting to learn more. This is a particular strength of the edition: Hayes allows d'Arconville to tell her own story and, in turn, to shape the scholarly narrative that she begins to construct.

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La Réforme et la fable. **Preface by Frank Lestringant.**
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This collection gathers nineteen essays originally presented at a colloquium at the Université Bordeaux Montaigne in December 2015. "Fable" is understood broadly, extending from the animal fables of Aesop, to myths, parables, emblems, apologues, fantasies, *somnia*, and fiction generally, with frequent slippage between them. Readers need to be attentive to which kinds of fable are in play in the essays. Only one essay—Biscéré's—is concerned with the Aesopic corpus. All parts are in French.

The volume recaps Reformers' mistrust of fables. For some Reformers, a fable was "le mensonge, une faribole, une affabulation" (316); for others, it was ideal for satire and poetry. Reformers cited the Bible (especially 2 Peter 1:16 and Timothy 4:3–4) and Plato's *Republic* (377b) to condemn fables, but even Reformers knew well enough that the Bible had fables, too, e.g., 2 Samuel 12:1–7 and Matthew 7:15.

Isabelle Pantin's "Melanchthon et les fables païennes" shows why early Reformers accepted some fables while reviling others. Melanchthon scorned misbehaving gods and goddesses, but recommended the fables of Aesop for teaching rhetoric and morals. Pantin's essay leads nicely to everything that follows. "Ovidii (ut ita Dicam) Chronicon" by Céline Bohnert reviews the *Fabularum Ovidii Interpretatio* (1555) of Georg Schuler, or Sabinus, a Melanchthon disciple. Shuler demonstrated how Ovid's *Metamorphoses* could

be safely interpreted for ethical and historical purposes. Bohnert supplies a text history of the *Fabularum*, evidence of its appeal in France, Germany, and England. Matthieu de La Gorce studies another effort to reform Ovid, Viret's dialogue *Métamorphose chrétienne* (1552).

Comparing Jean de Sponde's commentary on Homer (1583) with Jean Doret's *Mythologicum* (1569–71) and Joachim Hanff's commentary on the *Iliad* (1580), Christiane Deloince-Louette discusses Reformers' uses of Homer's epics. Ruth Stawarz-Luginbühl reads Calvin's multiple references to Cyrus the Great in which the Reformer submitted Greek sources—Herodotus, Xenophon, Josephus—to Christian correction.

Two essays deal with animal fables. Antoine Biscéré's "Dresser un 'tabernacle' pour Ésope" examines the enormous prestige of Aesop's fables in Reformation Germany, capped with translations by Luther himself and exemplified by the versified Aesop of Erasmus Alber. Inès Kirschleger contrasts Catholic and Reform preachers' applications of "The Wolf and Lamb" and "The Wolf in Sheep's Clothing" to warn against each other.

Essays on Habert and Rabelais exemplify French disregard for Reformers' fable phobia. In "La *fantasie* de François Habert" Adeline Desbois-Ientile describes Habert's unabashed fabulation in the manner of Homer, Horace, and Ovid (Habert translated the *Metamorphoses* into French). In his "Jugement des troys Deeses" (1540) he customized the Judgment of Paris for evangelism and awarded the gold apple to Pallas. Nicolas Le Cadet's "Ce sont beaux textes d'evangile en francoys" focuses on chapter 30 of *Pantagruel*. There, Panurge brings Epistemon back from the dead, a witness of hell who has a lot to say. Chapter 30 puts epic topoi, biblical resurrection, and hellfire sermons in a pot. Le Cadet also sees Lucianic satire there, and *cris de Paris*, and a parody of Arnoul Gréban's 1493 sensation: what Lazarus saw when he was dead.

Three essays gather "autour de Simon Goulart," the Calvinist preacher of Geneva. In "*Nomine mutate, narratur fabula de te,*" the prize of the collection, Teresa Chevrolet explains how Goulart's regard for fables reflected different understandings about how the fables came to exist in the first place, and how they could be redeemed for Christian purposes. Olivier Pot's "De la fable à l'emblème" describes the "white mythology" (a concept derived from Anatole France) of Goulart, whereby he rehabilitated Greek myths as emblems of the glory of God. Natacha Salliot compares commentaries on Du Bartas's *La*

Sepmaine by Goulart and by the Catholic Pantaléon Thévenin to distinguish their respect for fables.

Fables were also illustrated. Mathilde Bernard discusses the Reformist printer Guillaume Guéroult (1507–69) and his publication of books of emblems in the service of Protestant ideals.

Padriac Lamb's "L'appât de la fable" takes the volume to Anglican England and the books of Stephan Batman, a Puritan preacher. Rather than reject fable, Batman employed it to belittle Catholics. Christabelle Thouin-Dieuaide read through the sermons of three seventeenth-century Reform preachers—Pierre Du Moulin, Paul Ferry, and Charles Drelincourt—and found no affection for fables there.

The volume's final section looks at fables in Reformers' poetry. Nadia Cernogora focuses on the *Hieropoemes* (1584) of Loys Saunier, whose derogation of fables belies his extensive knowledge of them. Gilles Coffignal examines the *Poesias Gasconas* (1567) of Pey de Garros to show the difficulty he had in trying to write poetry that would bring credit both to the Gascon letters and to Reform ideals. Audrey Duru looks at fables in the *Oeuvres* (1601) of André Mage de Fiefmelin as vehicles for evoking biblical spirituality. Adrienne Petot's "La Relégation des fables et de l'antiquaille' dans le roman sentimental" concludes the collection with the fables in Antoine de Nevèze's *Amours de Clorinde* (1599) and *Les Religieuses amours de Florigène et Méléagre* (1601). Nevèze made what was by then a familiar appeal: his fables deserved readers, he thought, because their paganism had been purged away.

The collection reaches a consensus: fables throve in sixteenth-century France despite Reformers' wagging fingers. Fables were as useful for Christian ethics, polemics, and art as they were for Greece and Rome. The editors add a valuable preface and introduction, with a capsule history of the roles fables played in the sixteenth- and seventeenth-century religious divide, especially in France and francophone Switzerland. The volume concludes with a bibliography and name index.

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